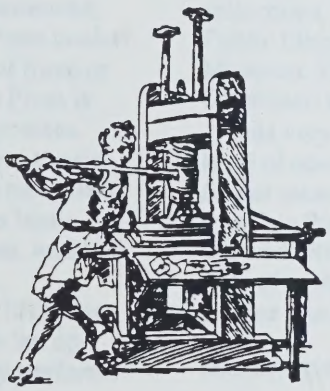
The Aliquando Press

25 Years of Private Printing

THOMAS FISHER RARE BOOK LIBRARY
UNIVERSITY OF TORONTO
JANUARY 20 - MARCH 31, 1988

The Aliquando Press

25 Years of Private Printing



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Introduction

Those visitors to the Rueters' century-old mid-town Toronto house who express an interest in seeing "the press" and are granted permission to descend to the basement (permission only being granted during those rare periods when the normally disaster-like appearance of this utilitarian floor has been fleetingly overcome) are invariably amazed to learn that the graceful and elegant books they know as Aliquando Press imprints have actually been produced in a small, overcrowded bay window corner with a low ceiling, a concrete floor, and a very obvious pan of kitty litter. As the proprietor has observed, 'order is not always apparent at the Press but delight is a common factor.'

It is this delight, this sense of joy and purpose, which has informed the work of The Aliquando Press since its proprietor, William Rueter, established it in late 1962 as a means of learning at first hand the fundamentals of typographic design, typesetting, printing and binding. His equipment consisted of only the barest necessities for printing, coupled with a 'great deal of naive enthusiasm.' The printer was almost completely inexperienced, but apparently undeterred - Aliquando Press books began immediately to appear at the rate of three or four books a year. Today, The Aliquando Press is the most prolific of all Canadian private presses, and the proprietor, equally enthusiastic but considerably more confident, continues to issue new titles with regularity, his full time profession as book designer, various domestic responsibilities, and two children (plus two cats) notwithstanding.

Rueter has always been a purist where his press is concerned. For him, the private press is 'an operation in which the proprietor personally performs most or all labours of his or her craft ... selection of text, editing, design, typesetting, perhaps illustration, printing and binding.' It is the reward of 'endless creative possibilities' which personal control and the expression of a personal ideal present to the printer that fascinates him and holds him in thrall. To this end, he takes pride in his choice of texts, balancing reprints of unusual texts, often newly translated and sometimes edited by the printer, with previously unpublished, often Canadian, literary texts that he feels are significant. He has been the first printer in Canada to use contemporary faces such as Joanna, Wilhelm Klingspor Schrift, Octavian, and Samson Uncial, and his printed pages, outstanding examples of typographic sophistication, exhibit his intense interest in type design. For some publications Rueter has produced his own illustrations. He has become a competent bookbinder, and his most recent books show a growing interest in original and experimental forms of binding. The quality of Aliquando Press books has been recognized by their inclusion in many private and public collections, including the New York and San Francisco Public Libraries, The Meermanno-Westreenianum Museum, The Hague, and the Klingspor Museum, Offenbach am Main.

This very personal involvement at every possible level of operation means that Rueter extracts the fullest measure of both satisfaction and frustration from his Press. It is an endeavour fraught with pleasure and with joy, with despair and with 'the elusiveness of perfection.' But after all, it remains for the printer 'the most satisfying of pastimes.'

MARILYN RUETER

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The Aliquando Press

The following is a complete bibliography of books and broadsides produced at The Aliquando Press since its founding. Items preceded by an asterisk are shown in the exhibition. Unless stated otherwise, all type is set by hand and the books are printed by letterpress in several colours. All binding is done by the proprietor. Except for item 1 and parts of items 29 and 30, all work was printed in Toronto. Dimensions show height before width. Text type is mentioned before display typefaces. Unless the colour is specified, a book is printed on white or off-white stock and papers are noted where known. Work from 1963 to 1972 was printed on an 8" x 5" Adana platen press. From 1972 to 1979 the Press used a 6 1/2" x 10" Chandler & Price Pilot platen press. Since 1979 most items have been printed on a Vandercook SP 15 cylinder proof press.

BOOKS

* 1 Olga B. Merrill. *A Bach fugue*. 1963.

Linocut by Nola Farman. 12 pp. 14 x 10 cm. 60 numbered copies. Cloister Old Style; Deepdene roman caps. Mouldmade Golden Hind paper; olive green paper covered boards.
Printed in late December 1962, using the equipment of The Village Press, Thornhill, but completed and issued in 1963.

2 Barry Jones. *Rock & sand: poems*. 1963.

Two linocuts by the printer. 16 pp. 21.3 x 13.8 cm. 50 copies. Bembo. Grey paper covers.

3 Blake Parker. *Look ahead to the end: poems*. 1963.

Linocut by the printer on frontispiece and cover. iv, 12 pp. 20.2 x 11.2 cm. 50 copies. Bembo. Tweed-weave tan paper and covers.

* 4 Maria Hofker-Rueter. *Poes*. 1964.

Seven wood engravings by the author. 32 pp 16 x 12.5 cm. 40 numbered copies. Printed in Dutch. Bembo; linocut title. Byronic Text Grey paper. The first 30 copies were bound and distributed by the author in the Netherlands; the remainder bound in olive green paper covered boards.

5 Olga B. Merrill. *Five poems*. 1964.

Five illustrations and title lettering silkscreened by the printer. 16 pp. 12.5 x 13.9 cm. 40 copies. Bembo. Byronic Text Egyptian Red paper; Snowparch paper covered boards.

6 *Exercise great discrimination: being an excerpt from* The Old Librarian's Almanack *(New Haven, 1773).* 1964.

Silkscreened frontispiece by the printer. 8 French-folded pp. 13. 5 x 8.5 cm. About 30 copies. Bembo; Cochin Open initial. Grey/gold Italian patterned paper or blue/beige French-folded marbled paper wrappers (hand-marbled by the printer).
Printed for members of the Fine Art Department of the Toronto Public Library. The imprint reads 'At the Sign of the Ink-Covered Thumb.'

7 *Nowell, nowell: a mediaeval English Christmas carol.* 1964.

Four linocuts by the printer. 16 pp. 7.1 x 10 cm. About 30 copies. Libra; Bembo. Green/black Italian paper covered boards. Issued without an imprint.
The first Christmas card from the Press.

8 *Why typography: remarks by Carl Dair ...* 1964.
12 pp. 17.5 x 11 cm. About 100 copies. Bembo. Blue paper wrappers, silkscreened.
Designed, printed, bound, and issued jointly by Stan Bevington at the Coach House Press, William Rueter at The Aliquando Press, and Vincent Rueter at The Village Press for inclusion in Wrongfount 3.

* 9 Edgar Allan Poe. *The cask of Amontillado*. 1965.

Frontispiece etching, signed and numbered, by Dace Birkhans. 22 pp. 20.2 x 11.9 cm. 52 numbered copies. Cloister Old Style; Italian Old Style. Tweedweave Gray Mist paper; quarter black leather with Tweedweave Dusty Red endpapers and board papers, the board papers hand-marbled by the printer.

10 Bradford Robinson. *Suddens: poems*. 1965.

Four linocuts by Alan Suddon. 28 pp. 21.5 x 13.2 cm. 120 copies. Univers Medium; Helvetica Bold. Fine Art Etching paper; Tweedweave Gold wrappers.

*11 *The adoration of the shepherds: a scene from the fifteenth century Wakefield cycle of mystery plays.* [1965].

16 pp. 15.3 x 11.3 cm. About 30 copies. Goudy Text; Italian Old Style caps. Glint ornaments. Tweedweave Gold paper. Pale green French watercolour paper covers. Issued without an imprint.

*12 Barry McKinnon. *Three poems*. 1966.

Two line cuts. 10 leaves. 16.4 x 8.1 cm. 50 copies. Deepdene italic; Libra, Monument numeral. Tweedweave Gold paper with coloured tissue papers. Tweedweave Blue covers.

*13 Jane Austen. *The history of England, from the reign of Henry the 4th to the death of Charles the 1st, by a partial, prejudiced, & ignorant historian*. 1966.

Six illustrations by Paulette Riches, silkscreened by the printer. 36 pp. 13.2 x 17.6 cm. 90 copies. Poliphilus; Cochin Open caps. Plainfield Offset Ivory paper. Various patterned paper wrappers, enclosed in a blue cover stock slipcase with label.

* 14 Barry McKinnon. *The golden daybreak hair: poems*. 1967.

Rubber cut frontispiece by the printer. 46 pp. 20.2 x 12.6 cm. 150 numbered copies. Joanna; Albertus. Kilmory Text Gold paper for text, wrapper, and slipcase; handmade Unryu paper for tipped-in frontispiece and wrapper.

SIX

§ 'He' was a student in the same year as myself. He was half-Irish, half-Spanish, & he had spent six years in a Roman Catholic seminary, training for the priesthood, only to be told at the end of it that he had no vocation. If his passion for music was the reason, the judgement . . . probably right. But when I met him he was in pieces, and he never came together into a happy whole. But he lived music; he breathed, ate, dreamed

SEVEN

music; he played the piano, organ, 'cello and French horn excellently, & could perform passably on a great many other instruments. He also loved painting, poetry, architecture & learning languages, & never made money in any of them. True, he had a pittance of twenty pounds per year as a church organist, eked out by an occasional ten shillings for playing at a wedding or funeral; but he would go without lunches for a

* 15 Saint Francis of Assisi. *Laudes creaturarum*. 1969.

Line cut of a woodcut from the *Nuremberg Chronicle*. 12 pp. 12.7 x 15.8 cm. About 75 copies. Poliphilus and Blado. Printed in Latin and English. Kilmory Text Gold paper with Strathmore Grandee Seville Orange paper covers. Issued without an imprint.

16 *Rules for the guidance of the librarian, as set down by Guidobaldo da Montefeltro, Duke of Urbino, 1472-1508*. 1970.

About 40 copies. 12 pp. 12 x 8 cm. Poliphilus. Orange/grey patterned paper wrappers. Issued under the imprint 'William Rueter.'

17 Fulke Greville, Lord Brooke. *Scoggin: being sonnet L from Caelica* ... 1970.

Linocut frontispiece by the printer. 12 pp. 10.8 x 17.8 cm. About 30 copies. Poliphilus, Blado. Plainfield Offset grey paper; magenta paper covers.

*18 James Agee. *Knoxville, summer 1915*. 1970.

Reprinted from *A Death in the Family*. Three pen and ink drawings by Robert Montgomery, printed offset. 24 pp. 12.6 x 17.3 cm. 100 copies. Octavian; Extra Ornamented No. 2. Kilmory Text Seabreeze paper; Andorra Text Cinnamon paper covered boards.

* 19 Jan Schreiber. *Digressions*. 1970.

32 pp. 20.5 x 11.3 cm. 90 copies. Joanna; Perpetua. Kilmory Text Seabreeze paper; blue/gold French hand-marbled paper wrappers with label.

20 W.O. Mitchell. *There's been a death in my family* ... 1970.

8 pp. 14.8 x 10.2 cm. About 75 copies. Octavian. Kilmory Text Seabreeze paper; blue/gold French hand-marbled paper wrappers. Issued without an imprint.
After the murder of Pierre Laporte, the author read this text on the CBC and I obtained permission to print it as a Christmas card.

21 James Beresford. *Address from the book-collector to the book-reader. Reprinted from* Bibliosophia, or, Book-wisdom, *1810*. 1971.

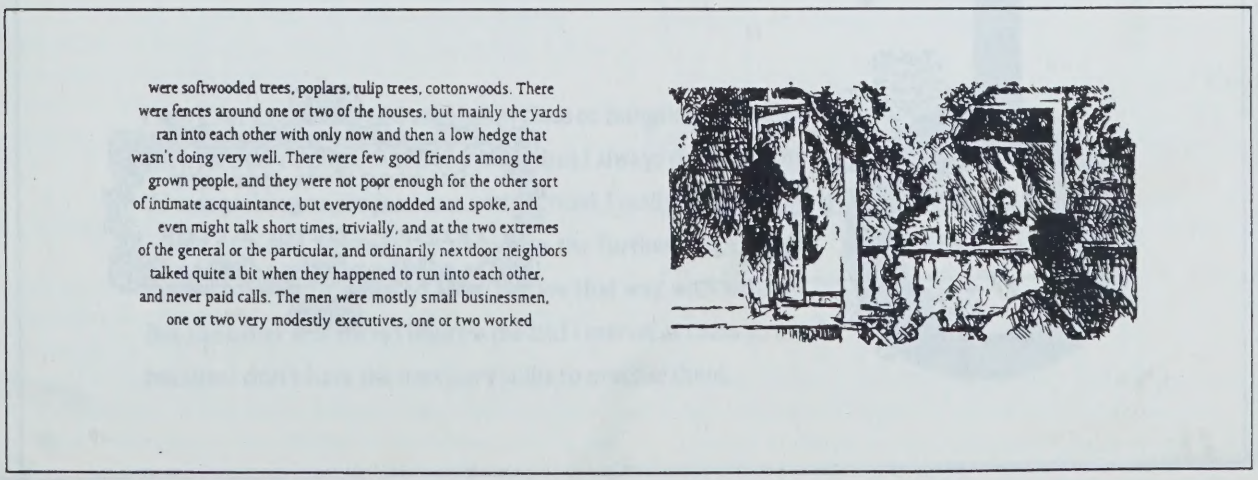
16 pp. 16 x11 cm. About 50 copies. Poliphilus; Goudy Bold caps, with 19th century swelled rules. Plainfield Offset Ivory paper; green/white Italian patterned paper wrappers.

*22 Victor Hugo. *Character and symbol: Victor Hugo's alphabet*. Translated by Jean Wilson from *Voyage de 1839*. 1972.

31 leaves. 10 x 10 cm. 100 copies. Modern Condensed; Extra Ornamented No. 2 and various wood types. Various Weyerhauser and Strathmore papers; enclosed in a folded tan paper container.
40 copies for the 1972 Typocrafters meeting.

*23 Richard Outram. *Seer: poems*. 1973.

Six charcoal drawings by Barbara Howard, printed offset. 40 pp. 22.1 x 12.5 cm. 100 numbered copies; nos. 1-15 signed by author and artist. Janson; Open Kapitalen. Nos 1-15 in quarter golden brown morocco with red/purple French hand-marbled paper covered boards; the remainder in Strathmore Artlaid


were softwooded trees, poplars, tulip trees, cottonwoods. There were fences around one or two of the houses, but mainly the yards ran into each other with only now and then a low hedge that wasn't doing very well. There were few good friends among the grown people, and they were not poor enough for the other sort of intimate acquaintance, but everyone nodded and spoke, and even might talk short times, trivially, and at the two extremes of the general or the particular, and ordinarily nextdoor neighbors talked quite a bit when they happened to run into each other, and never paid calls. The men were mostly small businessmen, one or two very modestly executives, one or two worked

Rust paper covers, stamped gold, with matching paper slipcase.
It was a pleasure to produce a book containing work by the proprietors of the Gauntlet Press, Barbara Howard and Richard Outram.

* 24 William Rueter, compiler. *Laurels for the third muse: a selection of devices from early keyboard instruments.* 1973.

Introduction by William Rueter. 36 pp. 11.3 x 15.1 cm. 40 numbered copies. Poliphilus; various display and text faces and ornaments. Mouldmade Nideggen paper; quarter Nideggen with green/white Italian patterned paper covered boards.
Printed in memory of Louise Weyerman.

* 25 John Farleigh. *Wood engraver: an excerpt from* Graven Image. 1973.

Line cut reproduction of a woodcut by Jost Amman. 8 pp. 10.8 x 7.5 cm. About 100 copies. Janson; Wilhelm Klingspor Schrift. Beige paper covers. Issued without an imprint.
Printed for the 1973 Typocrafters meeting.

*26 Gerard Manley Hopkins. *Henry Purcell.* 1974.

4 French-folded leaves. 11.3 x 15.1 cm. 70 numbered copies. Poliphilus. Mouldmade Golden Hind paper; French-folded grey French Ingres paper covers.

*27 Leonard Clark. *Christmas.* 1974.

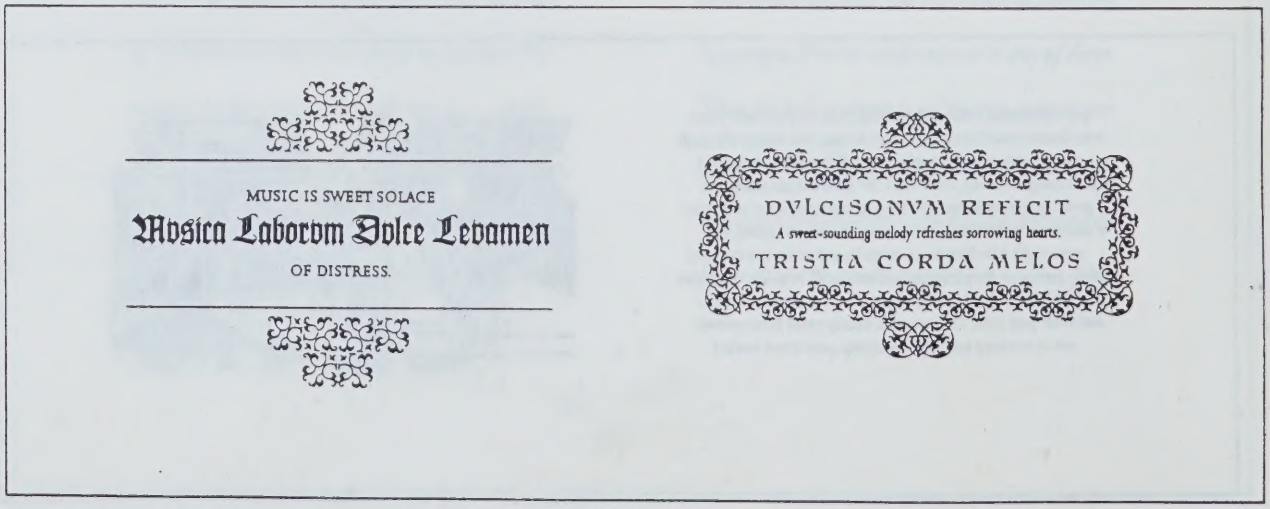
Line cut of a wood engraving by Thomas Bewick. 8 pp. 8.8 x 11.4 cm. About 100 copies. Modern Condensed. Warren Patina paper; dark blue patterned paper wrappers. Issued without an imprint.

* 28 Douglas Lochhead. *Prayers in a field: ten poems.* 1974.

Line cuts of five drawings by Paulette Riches. 24 pp. 15 x 9.2 cm. 125 numbered copies; nos. 1-15 signed by author and artist. Joanna. Curtis Rag paper. Nos. 1-15 bound in quarter black leather with green/brown paste paper by Ingeborg Börjeson on boards and slipcase; the remainder in brown Swedish Ingres Tumba paper wrappers.

* 29 Rudolf Koch. *Buchstabenfreude: the delight of letters. A collection of quotations from the works of Rudolf Koch.* 1976.

Translated and with an introduction by Paul Hayden Duensing. Scraperboard portrait of Koch by William Rueter. 8 pp., 20 leaves, 4 pp. 15.2 x 25.1 cm. 150 numbered copies; nos. 1-20 signed by the printers. Jessen and Wilhelm Klingspor-Schrift; various display and text faces designed by or associated with Koch. Initial letters and calligraphic pages by the printers; some leaves silkscreened or printed offset. Nos. 1-20 enclosed in a folded blue paper inner case with blue/gold French hand-marbled paper covered slipcase; the remainder enclosed in a folded rust paper inner case with black cloth slipcase. Jointly printed and issued by The Aliquando Press and the Private Press and Typefoundry of Paul Hayden Duensing, Kalamazoo, Michigan.
To my knowledge this is the first known publishing collaboration between an American and a Canadian private press. Paul and I could write volumes about designing by correspondence, the problems of exchanging printed sheets, and the total delirium of



producing together a tribute to one of the greatest designers of letterforms in this or any other century. The joint creation of Buchstabenfreude *has been one of the happiest experiences of my life.*

* 30 *Buchstabenfreude: the delight of letters: Koch.* 1976.

16 pp. 15.2 x 25.1 cm. Printed by Duensing and Rueter, with some pages printed offset. Beige cover with brown printed label.
A portfolio of selected leaves from Buchstabenfreude *with a special introduction by Paul Hayden Duensing. Printed for the 1975 Typocrafters meeting.*

* 31 Florence Wyle. *The shadow of the year.* 1976.

Five wood engravings by Rosemary Kilbourn.
32 pp. 23.8 x 15.4 cm. 125 numbered copies; nos. 1-15 signed by the artist. Trajanus. Sonata paper. Nos 1-15 (issued with an extra suite of four engravings hand burnished, signed and numbered by the artist) in quarter cream linen with Izumoshi kon handmade paper covered boards, and enclosed in a Moriki paper covered slipcase; the remainder in quarter tan linen with brown/white Sudare handmade paper covered boards.
It was an honour to print unpublished poems by Florence Wyle. Rosemary Kilbourn's sensitive engravings added greatly to the book. It was chosen for the 1976 Look of Books *show and exhibited in* Van William Morris tot Roswitha Quadflieg; een eeuw private presses, *The Hague, 1986.*

32 Benjamin Franklin. *An apology for printers.* 1976.

12 pp. 18.9 x 10.6 cm. 140 copies. Janson; Vanity Fair. Beckett Text cream paper. Mottled blue paper covers.
100 copies for inclusion in Wrongfount 9; *40 copies for the 1976 meeting of the Typocrafters.*

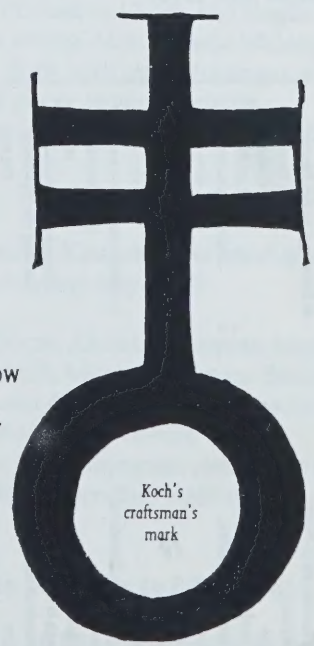
33 William Rueter. *Order touched with delight: some personal observations on the nature of the private press, with an account of The Aliquando Press.* 1976.

8 pp. 17.6 x 11.4 cm. 275 copies. Joanna; Castellar. Beckett Text paper for text and cover.
An attempt at a personal definition of the private press. 200 copies were reserved for the Serendipity Press portfolio of private press keepsakes produced in 1976. 40 copies were bound into dusty red Fabriano covers for the 1977 Typocrafters meeting.

*34 William Rueter, compiler. *Music divine: ten poems of the 17th and 18th centuries in praise and celebration of music.* 1977.

Introduction by William Rueter. 15.8 x 15.4 cm. 125 numbered copies. Octavian; Sistina, with a variety of

I work very restlessly and am always close to bungling, but somehow get by. I don't bungle much any more, but I always risk everything. If I am working on the lead case with a chisel, I really whack away madly at it and feel that I'm always on the furthest edge - one more stroke and it's spoiled. I also behave that way with writing. But the other arts always impress me and I marvel at them so much because I don't have the necessary skills to practise them.



ornaments. Mouldmade Nideggen paper; quarter imitation vellum with olive green Kozo paper covered boards.
Dedicated to my Dutch family, and in memory of Benjamin Britten. The type is over-inked, but the book remains one of my favourites.

* 35 Pablo Neruda. *Oda a la typografia: ode to typography*. 1977.

Translated by Carlos Lozano. 24 pp. 14.5 x 14.5 cm. 80 numbered copies. Printed in Spanish and English. Janson; Neuland. Warren Patina paper; orange Linweave Mardi Gras cover.
A semi-experimental format for one of the finest poems written about typography. Dedicated to Paul Hayden Duensing. Exhibited in Typography and the Private Press, *Northwestern University Library, Evanston, Illinois, 1981.*

* 36 Hildebrand [Nicolaas Beets]. *De edele kunst van koekvergulden: The noble art of cookie gilding*. 1977.
Translated by G.J. Terpstra. Foreword and six linocuts by the printer. 12 pp. 17.8 x 12.5 cm. 100 copies. Printed in Dutch and English. Scotch Roman; Phidian Revised. Rolland Tints Gold paper; Strathmore Grandee Spanish Gold cover.
The 1977 family Christmas card.

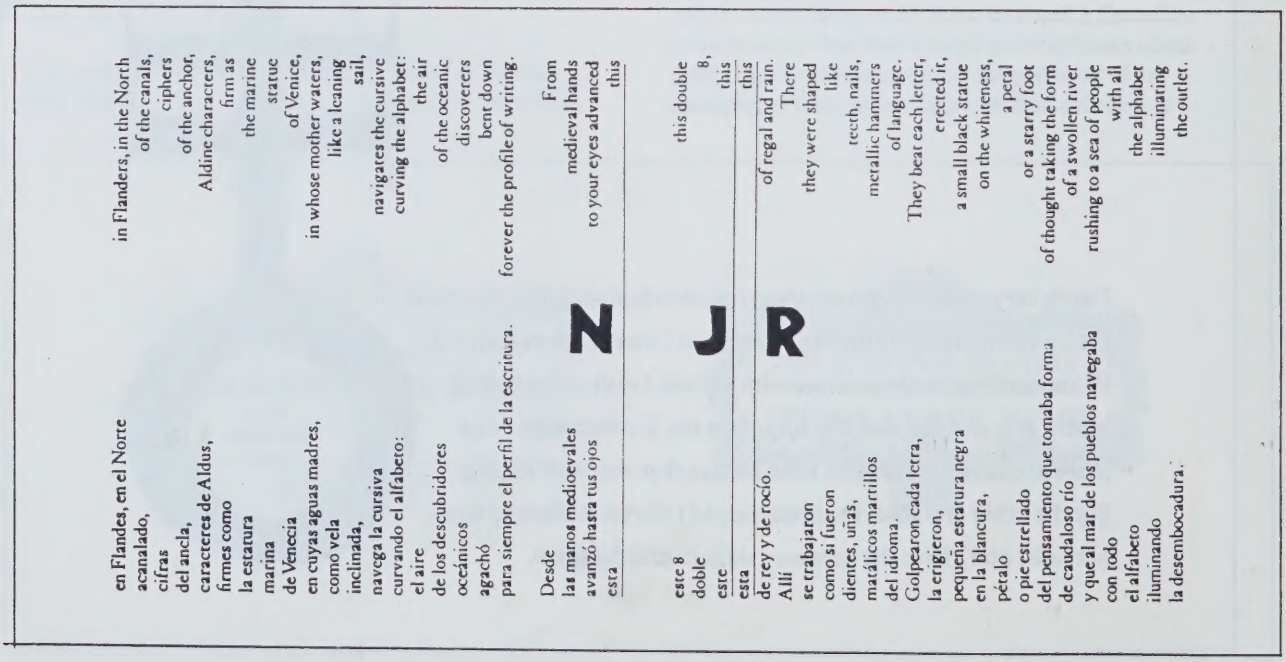
* 37 Alan Suddon. *Pussyquette: a book of manners for well-behaved cats*. 1978.

Nine line drawings by the author, printed offset. 36 pp. 7.5 x 11 cm. 100 numbered copies. Scotch Roman; Extra Ornamented No. 2. Warren Patina paper; blue/green Italian patterned paper covers with printed label, enclosed in blue paper slipcase.
As a tenth birthday gift for Alice, the Rueters' eccentric elder cat, the talented Toronto librarian Alan Suddon produced a magnificent manuscript. The printed edition reproduces the drawings of the original at half size.

* 38 Thomas Bewick. *Thomas Bewick: a brief description of his method of engraving on wood, taken from his Memoir, c. 1827*. 1978.
Two line cuts of wood engravings by Thomas Bewick. 12 French-folded pp. 14.6 x 13.6 cm. 100 copies. Bembo; Castellar. Japanese mulberry paper; rust Torinoko paper wrappers.
Produced to mark the sesquicentennial of the death of Bewick, and dedicated to the late H. Detlev Voss, Dutch-Canadian private printer, whose Bembo type was used for the book. 40 copies for the 1978 Typocrafters meeting.

39 William Austin. *Chanticleer: a 17th century carol*. 1978.

Linocut by the printer. 8 pp. 7.6 x 10.9 cm. About 100 copies. Tell Text No. 5. Warren Patina paper; Tweedweave blue cover. Issued without an imprint.
The 1978 family Christmas card.



No. 35

* 40 [Antonio Vivaldi]. *The seasons: Le stagioni.* 1978.

Translated by Julius A. Molinaro. Preface by the printer. 28 French-folded pp. 15.6 x 12 cm. 60 numbered copies. Printed in Italian and English. Deepdene, Bembo; Open Kapitalen, with a variety of ornaments. Cream Ingres Ecole paper; quarter ochre cloth with pink/gold/green French hand-marbled paper covered boards.
Four sonnets about the seasons accompanying Vivaldi's published score may have been written by the composer. The book was printed in honour of the tercentenary of Vivaldi's birth and is dedicated to the late Professor Beatrice Corrigan.

41 Arthur Pendenys. *A letter to William Morris.* 1979. 24 pp. 8.8 x 13.1 cm. 100 copies. Janson; Tell Text No. 5 with Bradley ornaments. Zephyr Antique paper; grey Torinoko wrappers.

* 42 Anne H. Mulder. *A book was a life.* 1979.

Translated by Louise Weyerman. Line cut of a mediaeval woodcut. 20 pp. 22.5 x 14.1 cm. 100 copies. Jessen Schrift; wood and metal Modern Text. Pilot Hi-Bulk paper. Nos. 1-10 in quarter imitation vellum with boards covered with beige/black/orange lithographed paper designed by Georg Rueter, enclosed in a mulberry paper covered slipcase; the remainder in blue Fabriano paper.
Produced to commemorate a pleasurable visit to the Sint Walburgskerk Library in Zutphen, Holland - one of the few remaining mediaeval libraries with chained books.

* 43 Christopher Smart. *Jeoffrey: an excerpt from* Jubilate Agno. 1979.

Wood engraving by Maria Hofker-Rueter. 20 pp. 13.6 x 17.5 cm. 75 numbered copies. Blado; Vanity Fair. Grey Torino paper for text and cover; nos. 1-3 in grey cloth covered boards.
Produced for the tenth birthday of Toby, the Rueters' younger cat.

* 44 Thomas James Cobden-Sanderson. *Credo.* 1980.

Preface by the printer. 24 pp. 21.5 x 12.5 cm. 100 numbered copies. Bembo. Fine Art Etching paper; Nos. 1-15 on mouldmade Frankfurt White paper. Nos. 1-15 in quarter ochre cloth with cloth fore-edge strip, with ochre/brown/white hand-marbled Cockerell paper covered boards; the remainder in Strathmore Grandee Seville Orange paper covers.
Printed to celebrate the 140th anniversary of Cobden-Sanderson's birth.

* 45 *The making of letters: quotations about type design & production.* 1980.

Compiled by William Rueter. 20 pp. 18.8 x 9.5 cm. A variety of typefaces from the Press. Byronic Text Gold and Orange paper; Byronic Text Orange paper cover.
40 copies each issued for the 1980 American Typecasting Fellowship conference, the 1980 Typocrafters meeting, and 'friends of the Press.'

* 46 William Shakespeare. *A garland of love: a selection from the sonnets.* 1980.

Selected by the printer. 28 pp. 22.4 x 15.5 cm. 100 numbered copies. Menhart roman: Monument initials, with leaf ornament. Mouldmade Nideggen paper; quarter teal cloth with a variety of Italian pattern paper covered boards.
Dedicated to my wife Marilyn Rueter in celebration of 12 1/2 years of marriage.

* 47 *Seeking heart's solace: an anthology of sixteenth & seventeenth century Dutch love poems.* 1981.

Selected, translated, and with an introduction by Christopher Levenson. 52 pp. 22.5 x13.6 cm. 100 numbered copies. Printed in Dutch and English. Poliphilus; Poliphilus titling. Mouldmade Nideggen paper; quarter ochre cloth with ochre/orange/purple French hand-marbled paper covered boards.
Dedicated to the late Willem Gerard Hofker, Dutch artist.

* 48 Christian Heinrich Keukens. *The vessel of the spirit: thoughts on book typography.* 1981.

12 pp. 21.7 x 14 cm. About 135 copies. Menhart Roman, Jessen Schrift; Menhart Roman. Beckett Text gold paper; about 40 copies bound into Strathmore Grandee Barcelona Grey covers.
75 copies for the 1981 Wayzgooze Anthology; 40 copies for the 1981Typocrafters meeting.

* 49 William Rueter. *Five fables by Pilpay.* 1981.

Eleven linocuts by Elizabeth Creith. 40 pp. 25 x 16.6 cm. 100 copies. Pegasus; Albertus. French-folded Zephyr Antique paper; Indonesian batik cloth covered boards with printed label on front and spine.

When a printer runs out of texts to print, he is sometimes forced to (re)create his own. Happily, Elizabeth Creith's delightful linocuts helped to disguise some verbal awkwardness. The book was produced as a Christmas gift for my sons Lucas and Simon Rueter. It was exhibited in Van William Morris tot Roswitha Quadflieg: een eeuw private presses,*The Hague 1986.*

* 50 Heinrich Joseph von Colin. *To Joseph Haydn on the occasion of the performance of* The Creation *in the University Auditorium, Vienna, 27 March 1808.* 1982.

Translated by A.P. Dierick. 16 pp. 15.8 x 15.5 cm. 75 copies. Printed in German and English. Jessen Schrift, Trajanus; Wilhelm Klingspor-Schrift. Strathmore Grandee Lugo Grey paper for text and French-folded covers; printed label.
Printed to celebrate the 250th anniversary of Haydn's birth.

* 51 *Words.* 1982.

8 pp. 21.5 x 14 cm. About 200 copies. Various types from the Press. Warren Patina paper; 40 copies bound into covers.
An exercise in typographic overkill, based on a quotation by Eric Gill; printed to celebrate the centenary of Gill's birth. 100 copies for the 1982 Wayzgoose Anthology; 40 copies for the 1982 Typocrafters meeting.

* 52 William Rueter. *Order touched with delight: some personal observations on the nature of the private press with an account of The Aliquando Press newly revised by William Rueter and printed at The Aliquando Press.* 1982.

24 pp. 15.3 x 12 cm. 100 numbered copies. Bembo; Codex, with Primula ornaments. Nos. 1-20 on Ragston paper; the remainder on Zephyr Antique paper. Nos. 1-20 in quarter teal cloth with boards covered with green paste paper by Ingeborg Börjeson; the remainder in teal Fabriano wrappers.
To celebrate the 20th anniversary of the Press, I pro-

'Oh, please don't go without me!' begged the tortoise. 'We've been friends for such a long time. I beg you to find a way to take me along.'

'How can you possibly come with us?' said one of the ducks. 'Our journey will take many days, and you, poor thing, cannot fly.'

The other duck had an idea. 'I know how we can save you,' she said, 'but you must follow our instructions carefully. If you promise not to speak a word, we will carry you with us. But if you chatter or open your mouth, you will cause your own destruction.'

'I'll do everything you tell me', said the tortoise. 'But please hurry; the ground is cracking and I'm so thirsty.'

The ducks told the tortoise to close his mouth firmly around the middle of a small, thick twig. When he had done so, the ducks seized an end of the stick in their mouths and away they flew, carrying the tortoise between them.

For a while they flew in triumph over the dry land. The ducks were not used to the weight of the

duced a revised version of the 1976 edition - with the cantankerous portions of the original left intact.

* 53 Hans Lodeizen. *A ship of leaves: twelve poems.* 1982.

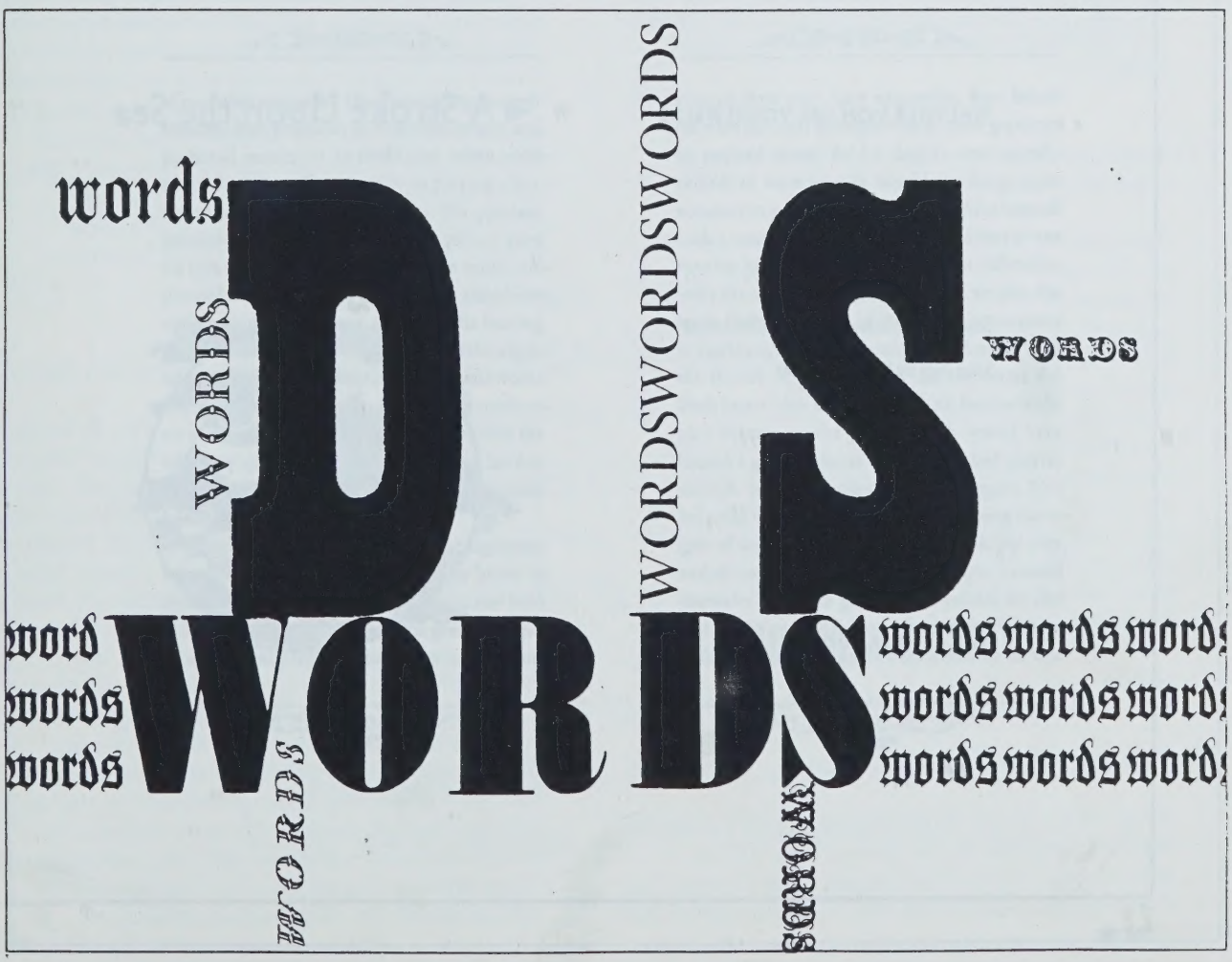
Selected and translated by Geert Lernout. 19.2 x 10.7 cm. 75 numbered copies. 4 folded sections. Printed in Dutch and English. Joanna. Accordion-folded Masa paper; Tweedweave Dusty Red cover and slipcase, with labels.
As a result of a fine printing conference at Columbia University and a demonstration of some experimental book structures by Gary Frost and Hedi Kyle, this book was created to explore the idea of fold-out sections of experimental poetry. It was a happy collaboration with the Belgian philologist Geert Lernout.

* 54 William Blake. *Jerusalem.* 1982.

Five line cuts of wood engravings by William Blake. 19 x 14 cm. 230 copies, some numbered. Samson Uncial. Sonata paper; nos 1-30 on grey German Ingres paper. Byronic Text Rust covers; nos. 1-30 in blue/gold French hand-marbled paper wrappers.
To celebrate the 225th anniversary of Blake's birth and the centenary of Victor Hammer, Samson Uncial's *designer - and to help me remember Blake's text - 100 copies were produced for the 1983 Wayzgoose Anthology, 40 copies for the 1983 Typocrafters meeting, and the remainder for 'friends of the Press.'*

55 Tachibana Akemi. *Three poems of solitary delights.* 1983.

8 pp. 20.4 x 12.2 cm. About 10 copies. Menhart Roman. Mouldmade Golden Hind paper; cobalt blue patterned Japanese stencil paper wrappers. 1983.
Printed as a tribute to Maria Hofker-Rueter.



No. 51

* 56 Bruce Rogers. *The integrity of printing*. 1983.

12 pp. 22.7 x 15.4 cm. About 480 copies. Nicolas Jenson; Poliphilus titling with *criblé* initials. Zephyr Antique paper; Byronic Text Gold covers.
300 copies for the eighth annual conference of the American Printing History Association; 40 copies for the 1983 Typocrafters meeting; 100 copies for the 1984 Wayzgoose Anthology; the remainder for 'friends of the Press.'

* 57 François Couperin. *The art of playing the harpsichord*. 1983.

Translated by Margaret Parker. Preface by Willam Rueter. 28 pp. 21.7 x 13 cm. 70 numbered copies. Janson; Vanity Fair. Mohawk Letterpress Text paper; ochre Canson Mi-Teintes wrapper.
Printed to celebrate the 250th anniversary of Couperin's death. Unfortunately, a badly-cast replacement fount caused alignment problems. As stated in the colophon,'a mean-toned type fount and an ill-tempered printer produced considerable discord ...'

* 58 Walther von der Vogelweide. *A stroke upon the sea: poems*. 1984.

Selected and translated by Jan Schreiber. Linocuts by William Rueter. 48 pp. 23.7 x 15 cm. 85 numbered copies. Printed in Middle High German and English. Jessen Schrift, Trajanus; Trajanus. Mouldmade Nideggen paper; indigo Momi paper spine with purple Momi paper covered boards. Nos 1-10 signed by the translator and the printer, with an extra suite of signed prints; quarter brown Chieftain goatskin with Momi covered boards and slipcase.
This is a project that every private printer dreams of. I waited a decade for this ideal manuscript. The translation was well worth waiting for, and Paul Hayden Duensing's generosity and skill in casting my designs for Middle High German accents and long descenders made the project the most delightful venture possible.

WALTHER VON DER VOGELWEIDE

A Stroke Upon the Sea

Selected and Translated by Jan Schreiber

Lino cuts by William Rueter

THE ALIQUANDO PRESS

No. 58

59 Walther von der Vogelweide. *A stroke upon the sea.* 1984.

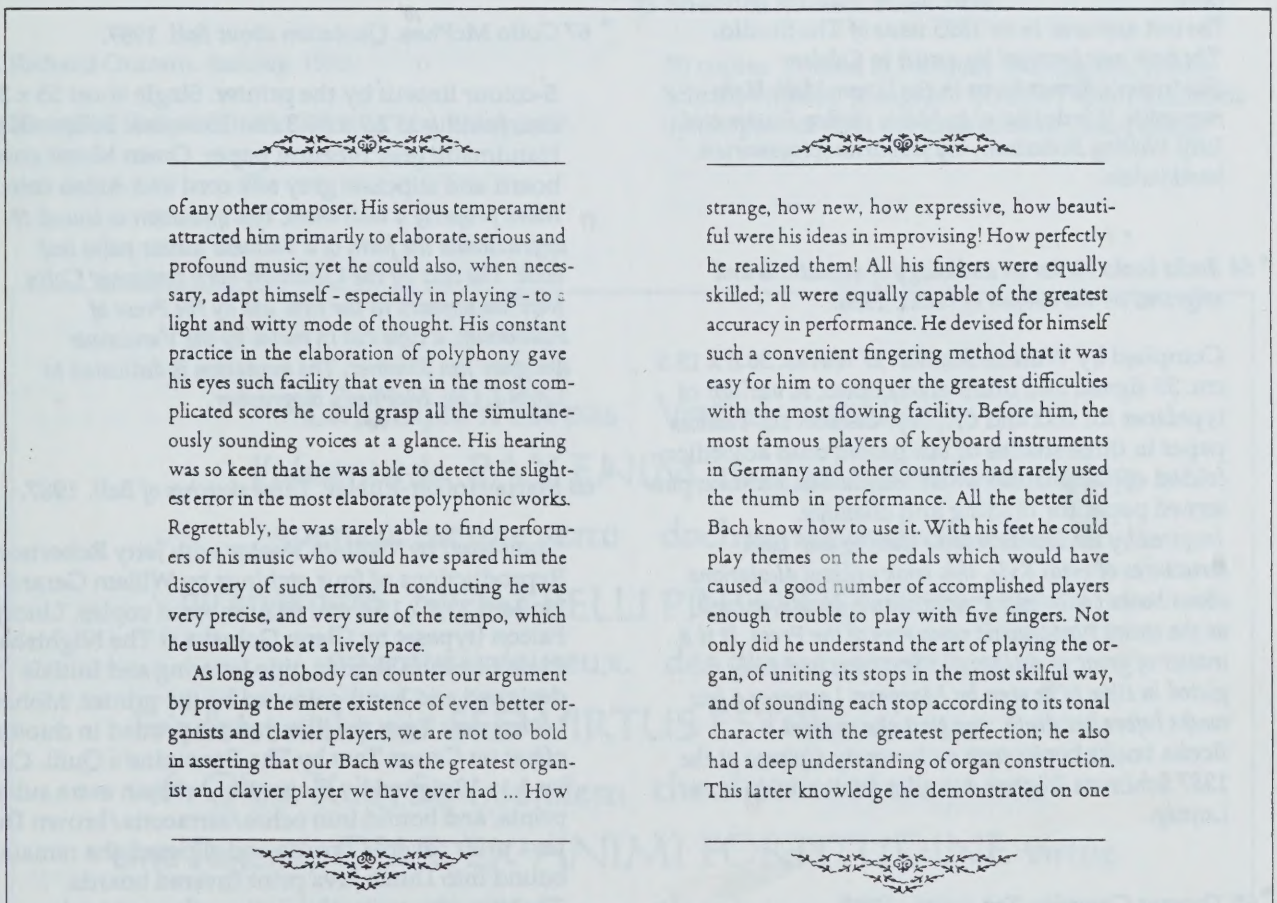
Linocut by William Rueter. 8 pp. 24 x 15.4 cm. 175 copies. Jessen Schrift, Trajanus; Trajanus. Cinnamon Fabriano Ingres paper; 40 copies in Strathmore Grandee Valencia Red covers.
The title poem and most of the title page was printed as a trial for the final edition. 100 copies for the 1985 Wayzgoose Anthology; 40 copies for the 1985 Typocrafters meeting.

* 60 Carl Philipp Emanuel Bach. *A portrait of Johann Sebastian Bach.* 1985.

Translated by A.P. Dierick. Wood engraved frontispiece by Pam G. Rueter. Preface by William Rueter. 24 pp. 22.5 x 13.3 cm. 100 numbered copies. Bembo; Wilhelm Klingspor Schrift. Mohawk Letterpress Text paper; quarter blue cloth with blue/gold French hand marbled paper covered boards.
This intimate account of J.S. Bach, combined from several sources, was a wonderful opportunity to ask for a wood engraving by one of my Dutch second cousins.The book was printed to celebrate the tercentenary of Bach's birth.

* 61 Charles Baudelaire. *Poem.* 1985.

Linocut by the printer from a drawing by Lucas Rueter. 8 pp. 16.6 x 11 cm. 50 copies. Printed in French and English. Palatino. Arches Text paper; silver Sunome paper wrappers.
One of Baudelaire's most moving cat poems, C'est l'esprit familier du lieu, *was printed for the friends of our cat Alice on her death.*



of any other composer. His serious temperament attracted him primarily to elaborate, serious and profound music; yet he could also, when necessary, adapt himself - especially in playing - to a light and witty mode of thought. His constant practice in the elaboration of polyphony gave his eyes such facility that even in the most complicated scores he could grasp all the simultaneously sounding voices at a glance. His hearing was so keen that he was able to detect the slightest error in the most elaborate polyphonic works. Regrettably, he was rarely able to find performers of his music who would have spared him the discovery of such errors. In conducting he was very precise, and very sure of the tempo, which he usually took at a lively pace.

As long as nobody can counter our argument by proving the mere existence of even better organists and clavier players, we are not too bold in asserting that our Bach was the greatest organist and clavier player we have ever had ... How strange, how new, how expressive, how beautiful were his ideas in improvising! How perfectly he realized them! All his fingers were equally skilled; all were equally capable of the greatest accuracy in performance. He devised for himself such a convenient fingering method that it was easy for him to conquer the greatest difficulties with the most flowing facility. Before him, the most famous players of keyboard instruments in Germany and other countries had rarely used the thumb in performance. All the better did Bach know how to use it. With his feet he could play themes on the pedals which would have caused a good number of accomplished players enough trouble to play with five fingers. Not only did he understand the art of playing the organ, of uniting its stops in the most skilful way, and of sounding each stop according to its tonal character with the greatest perfection; he also had a deep understanding of organ construction. This latter knowledge he demonstrated on one

* 62 Jan Tschichold. *Jan Tschichold on typography*. 1986.

8 pp. 21.7 x 14 cm. 175 copies. A variety of computer typefaces, printed offset; unidentified wood type. White paper and covers; the cover printed letterpress. *A selection of quotations by Tschichold typeset on an Apple Macintosh computer and surprinted on wood type, printed letterpress. 135 copies for the 1986 Wayzgoose Anthology; 40 copies for the 1986 Typocrafters meeting.*

* 63 Thomas James Cobden-Sanderson. *The art of bookbinding; an interview with Mr Cobden-Sanderson, with an afterword by William Rueter*. 1986.

24 pp. 21.8 x 13.3 cm. 100 numbered copies. Joanna; Egmont Inline capitals, with Primula ornaments. Mohawk Letterpress Text paper. Nos 1-10 in quarter dark green morocco with Swedish hand-marbled paper covered boards and teal Ingres paper covered slipcase; the remainder in teal Fabriano paper wrappers.
The text appeared in an 1893 issue of The Studio. *The book was inspired by a visit to Cobden-Sanderson's former home in the Upper Mall, Hammersmith. It is dedicated to Maria Hofker-Rueter and Jetty Welling Robertson, my favourite octogenarian bookbinders.*

* 64 *Books books books: an anthology of quotations and epigrams on the subject of books*. 1986.

Compiled by William Rueter. 27 leaves. 30.8 x 15.5 cm. 35 signed and numbered copies. A variety of typefaces for text and display. Canson Mi-Teintes paper in three shades of tan pasted onto accordion-folded spine; purple/white handmade Kanoko patterned paper for binding and chemise.
Inspired by the experimental 'waving leaf' book structures of Hedi Kyle, this book utilized quotations about books collected for more than a decade, as well as the entire typographic resources of the Press. It is a matter of great pride that the first copy was completed in time to be seen by Margaret Laurence a few weeks before her death, and that she enjoyed it. Books books books *won an honorary diploma at the 1987* Schönste Bücher aus aller Welt *exhibition in Leipzig.*

* 65 Thomas Campion. *Ten songs*. 1987.

20 pp. 19.8 x 13 cm. 70 numbered copies. Garamont. Mohawk Letterpress Text paper; Nos. 1-10 on mouldmade Golden Hind paper. Tweedweave Text Rust wrappers with label; nos 1-10 with quarter tan cloth and boards covered with paper hand-marbled by Jan Suk.
This book was printed and bound 'on camera' during the filming of the video Love and harmony: the fine craft of hand printing, *sponsored by the Canadian Bookbinders and Book Artists Guild. It celebrates the 420th anniversary of Campion's birth.*

* 66 *A little fantasy on women in the graphic arts*. 1987.

8 pp. 21.7 x 14 cm. About 235 copies. White paper, printed offset; about 100 copies bound into goldenrod covers.
Because the binding of Books books books *allowed no extra time for undertaking a new printing project, this booklet of eight collages gave me a chance to experiment with a purely illustrated book, offending every possible sex. 135 copies for the 1987 Wayzgoose Anthology; 40 copies for the 1987 Typocrafters meeting; a few extra copies for friends of the Press.*

* 67 Colin McPhee. *Quotation about Bali*. 1987.

5-colour linocut by the printer. Single sheet 55 x 30.3 cm., folding to 2.7 x 30.3 cm. 15 copies. Fellowship. Handmade grey Nezumi paper. Green Momi covered board and slipcase; grey silk cord and Asian coin.
More properly a wall sheet, this quotation is bound to approximate the form of a Balinese lontar *palm leaf book. The text by the Canadian-born composer Colin McPhee appears in the first use by the Press of Fellowship, a type cut in metal by the Vancouver designer Jim Rimmer. The quotation is dedicated to Carol J. Oja, McPhee's biographer.*

* 68 Maria Hofker-Rueter. *Three sketches of Bali*. 1987.

Translated by William Rueter with Jetty Robertson. Reproductions of four etchings by Willem Gerard Hofker. 23.5 x 15.6 cm. 60 numbered copies. Linotype Falcon (typeset by Glenn Goluska at The Nightshade Press); Lectura Roman, title lettering and initials designed and hand-coloured by the printer. Mohawk Letterpress Text; the illustrations printed in duotone offset on Caress Text by The Porcupine's Quill. Copies 1 to 10 signed by the author, with an extra suite of prints, and bound into ochre/terracotta/brown Dutch Java print covered boards and slipcase; the remainder bound into Dutch Java print covered boards.
The texts were written while the author and her husband lived in Bali fifty years ago and were printed to celebrate the author's and the printer's Balinese experiences almost half a century apart. I am grateful for the opportunity to print from W.A. Dwiggins' magnificent Falcon type. This book has personal and

family connotations and it seems appropriate to conclude my first quarter-century of bookmaking with its production.

BROADSIDES AND QUOTATIONS

69 Anonymous. *Types to they that be of the craft ... ca.* 1970.

About 40 copies. Wilhelm Klingspor Schrift. Pale green paper.

* 70 William Blake. *Reader, lover of books, lover of heaven ...* 1971.

About 30 copies. Octavian roman; Cloister Old English caps, Albertus caps. Yellow mulberry paper.

* 71 Richard Outram. *Railway.* 1973.

50 copies. Octavian italic. Byronic Text Blue paper.

72 Francis Bacon. *Quotation.* 1973.

Line cut of a wood engraving by Thomas Bewick. About 40 copies. Octavian roman. Strathmore Artlaid Rust cover.
Printed for the 1973 Typocrafters meeting.

73 Rudolf Koch. *Art is a serious business ...* 1974.

40 copies. Printed in German and English.Wilhelm Klingspor Schrift, Neuland. Orange paper.
Printed for the 1974 Typocrafters meeting.

* 74 Richard Outram. *Below zero.* 1974.

40 copies. Albertus. Unidentified Japanese mulberry paper.

* 75 Friedrich Rückert. *Poem.* 1978.

50 copies. Printed in German and English. Jessen Schrift, Wilhelm Klingspor Schrift. Paper handmade by the printer with the assistance of Paul Forage.

La paix, ce n'est pas Vrede is niet alleen
l'absence de PAX ENIM de afwezigheid van oorlog,
guerre, c'est une vertu doch een deugd, die uit de
qu'engendre NON BELLI PRIVATIO dapperheid
un cœur valeureux. des geestes voortkomt.
Friede ist nicht nur SED VIRTUS EST Peace is not
ein Ohne-Krieg-Sein, sondern the absence of war, but a
eine Tugend, QUÆ EX ANIMI FORTITUDINE virtue
die aus des Herzens that issues from courage
Tapferkeit entspringt. ORITUR of mind. SPINOZA

* 76 Hokusai. *Quotation*. 1979.

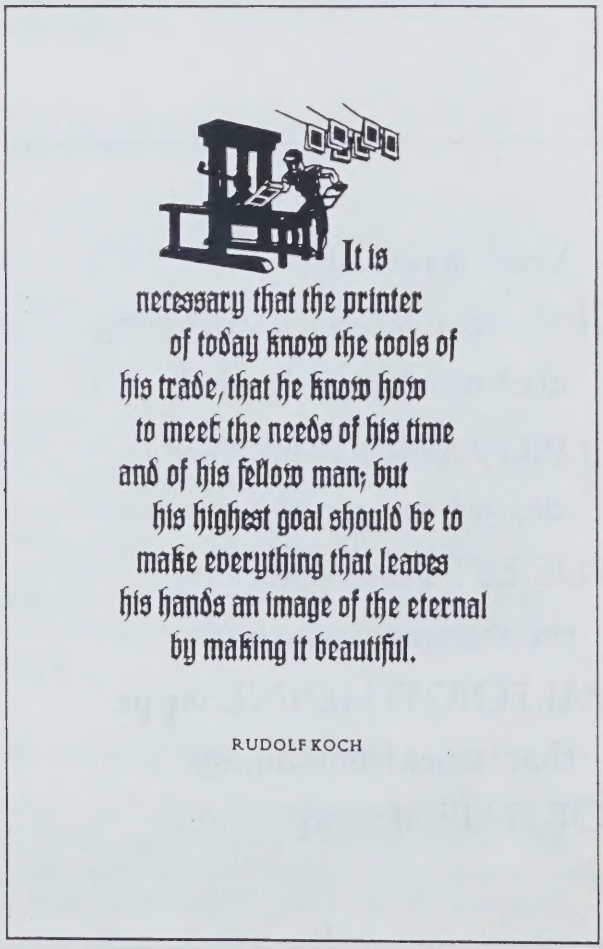
Linocut of Hokusai's name by the printer. 40 copies. Samson Uncial. Rust Moriki paper.
Printed to celebrate the arrival of the printer's Vandercook SP 15 cylinder proof press.

* 77 Baruch de Spinoza. *Quotation about peace*. 1979.

About 40 copies. Printed in Latin, French, German, Dutch, and English. Codex. Green or yellow Moriki paper.
Inspired by a card printed 'underground' in Holland during World War II by the Dutch typographer Henri Friedlaender.

* 78 Max Ehrmann. *Desiderata*. 1980.

100 copies. Initial engraved on wood by the printer. Janson. Teal French Ingres paper.


It is
necessary that the printer
of today know the tools of
his trade, that he know how
to meet the needs of his time
and of his fellow man; but
his highest goal should be to
make everything that leaves
his hands an image of the eternal
by making it beautiful.
RUDOLF KOCH

No. 79

* 79 Rudolf Koch. *Quotation*. 1980.

40 copies. Wood engraving by H. Detlev Voss. Wilhelm Klingspor Schrift. Mulberry paper handmade *ca.* 1960.
Mounted into a folder for the 1980 Typocrafters meeting.

* 80 William Blake. *Reader! lover of books! lover of heaven ...* 1981.

About 150 copies. Bembo; Etruscan Wide caps. Printed in 18 colours.
100 copies printed on grey Torino Text paper for the opening of the exhibition Reader, lover of books; the book arts in Ontario *at the North York Public Library; the remainder printed on grey or brown Moriki paper, signed and numbered by the printer. The latter version was exhibited in* Typographic printmaking, *San Francisco, 1981.*

* 81 Tomizawa Kakio. *Haiku*. 1981.

About 25 copies. Codex, Bembo. Unidentified Japanese mulberry paper.
Printed in memory of Iain Tokiwa Gibson.

* 82 Johannes Brahms. *Quotation about music*. 1983.

Translated by Yvonne Kotin. Linocut by William Rueter. 50 copies. Printed in German and English. Scotch Roman, Bulmer italic. Handmade Kai paper.
Printed to celebrate the 150th anniversary of Brahms' birth.

* 83 Mitsuharu. *Would I be satisfied ...* 1983.

Calligraphy of Mitsuharu's name by Chikuyo Fujima, cut in linoleum by the printer. 35 copies. Codex. A variety of beige or grey handmade Japanese papers.
Some copies were produced for Nancy Jacobi for sale at her Japanese Paper Place in Toronto.

* 84 George Santayana. *Quotation*. 1983.

Reproduction of a 13th century manuscript page, printed offset. About 100 copies. Pegasus, Albertus.
40 copies for the 1983 Typocrafters meeting.

* 85 Christophe Plantin. *Le bonheur de ce monde.* 1984.

Translated by Jan Schreiber. 50 copies. Printed in French and English. Centaur, Menhart italic. Mouldmade Nideggen paper.

* 86 George Bernard Shaw. *Quotation about Bach.* 1985.

Wood engraving by Pam G. Rueter. 30 copies. Palatino; Bembo caps. Light brown French Ingres paper.
A trial run for printing the wood engraving which appears in item 60.

* 87 Horace. *Quotation.* 1985.

40 copies. Printed in Latin and English. Nicolas Jenson, Deepdene italic, with Bembo initial. Grey Fabriano Roma paper.
Printed in memory of R. Hunter Middleton for the 1985 Typocrafters meeting.

* 88 Anonymous. *The typecasting machine.* 1986.

Collage by William Rueter, printed offset. About 100 copies. Antique Modern; Two-line Ornamented.
60 copies printed on Strathmore Grandee Seville Orange cover for the 1986 American Typecasting Fellowship meeting; 40 copies printed on Strathmore Grandee Spanish Gold cover for the 1986 Typocrafters meeting.

* 89 Rainer Maria Rilke. *Poem.* 1986.

Translated by Jan Schreiber. Linocut initial by the printer. 40 copies. Printed in German and English. Wilhelm Klingspor Schrift, Optima. Byronic Text Mustard cover.

* 90 Thomas James Cobden-Sanderson. *Quotation about bookbinding.* 1987.

About 90 copies. Nicolas Jenson; Castellar.
50 copies printed on tan Fabriano Ingres paper 'in celebration of the joy of bookbinding'; 40 copies printed on cinnamon Fabriano Ingres paper for the 1987 Typocrafters meeting.

* 91 Dmitri Shostakovich. *Quotation.* 1987.

40 copies. Antique Modern; sans serif wood type. Bogus paper.
Shostakovich's musical motif DSCH (D-E flat-C-B) appears in large sans serif type. The broadside is dedicated to Daniël Esser.

Afterword

This exhibition - made possible with the generous help of Richard Landon, Margery Pearson, and Emrys Evans of the Thomas Fisher Rare Book Library - celebrates a quarter-century of private press activity, but the celebration is tempered by a deep sense of gratitude to the many people who have supported, encouraged, and inspired the Press and its proprietor. Carl Dair criticized my first book and taught me to strive for perfection. Stan Bevington shared founts of ornaments, extraordinary knowledge, and equipment. Alan Suddon gave me subtle but invaluable encouragement. My Dutch family taught me (and continues to teach me) taste and integrity.

The Aliquando Press has benefited from much anonymous help and support from people in 'the industry': generous discounts for castings of coveted typefaces, and gifts of paper and cloth offcuts and inks. The Press gratefully acknowledges advice and help from many unnamed colleagues at the University of Toronto Press, my pals in The Canadian Bookbinders and Book Artists Guild, and other private and fine printers.

The Aliquando Press was founded as a means of personal expression but it has become a catalogue of friends. It celebrates the contributions of authors, translators, and artists, who have created and enriched the content of so many books. Among many key figures whose support and assistance to the Press have been inestimable, I salute Leonard Bahr, Peter Dorn, John Dyment, Diane Egerton, John Gibson, Maria Hofker-Rueter, David Kotin, Laurie Lewis, the late R. Hunter Middleton, Dennis Milton, Jetty Robertson, Jan Schreiber, Tom Schweitzer, Wesley Tanner, the late Emma Voss-van Loo, and Jean Wilson.

Setting, printing, and binding a text is a humbling experience which quickly reveals the inadequacies of a press and its proprietor. In moments of despair and elation I rejoice in the contributions of Paul Hayden Duensing, who has personally supplied many of the Press's most beautiful letterforms and whose generosity, encouragement, and wisdom are a constant inspiration; and of Glenn Goluska, whose good humour, sound advice, and passionate concern for the craft of making books have carried me through good times and bad. Everyone should be blessed with such friends.

Finally, I offer profound thanks to Marilyn, Lucas, and Simon Rueter for their exceptional patience, endurance, and support over many years while 'Daddy's homemade books' were created amidst cat hairs, chaos, and frequent expletives.

The Aliquando Press is the sum of its friends and any success rests with them; all errors in taste and execution are the direct responsibility of the proprietor.

WILLIAM RUETER